



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ETCHING on copper or steel-faced plates is not taken up by amateurs to the extent it would be if the process were more generally understood. It is usually looked upon as work for professionals only and beset with difficulties requiring much experience to overcome. This is not so. Any one who can draw in pen and ink can with practice succeed in executing etchings equal to his pen drawings, with the added advantage of being able to multiply fac-similes of his sketches for the benefit of friends. Etchings thus gleaned from a sketch book filled while on a tour are often valuable souvenirs, not only more artistic but far more interesting than photographs; but the true way is to etch, as one should draw, directly from nature.

* *

COPYING a sketch made from nature means weakening the original. This applies not only to drawing in black and white, but in every other medium. It is due to this fact that so many painters' studies are better than their finished pictures. As they get further and further away from the first sketch they are overwhelmed by new difficulties, and a sketch finished with satisfaction is supplanted by a picture which is a failure.

* *

AN excellent fixative for charcoal drawings consists of a solution of isinglass in spirits of wine, or of book-binders' glue in warm water. The former may be used for pastel drawings as well. To make it, take half an ounce of the whitest isinglass, cut it in small shreds and put it to soak overnight in a pint of water; next day plunge the vessel in a larger one full of hot water and place on the fire, or near enough to keep the water hot, without boiling, for three-quarters of an hour. Stir the isinglass, from time to time with a clean piece of wood. When the isinglass is dissolved pass the solution through a clean piece of linen to filter it, and when cold bottle it for use. When needed for use pour a little into a saucer and add an equal quantity of spirits of wine.

TAPESTRY PAINTING NOTES.

USE of the knife is invaluable for delicate modelling and for obtaining high and sparkling lights. No injury is likely to accrue to the texture of the canvas, because, by reason of the body infused by the medium, the color can be removed without difficulty. The knife employed should be rounded at the end of the blade—an ordinary penknife not too sharp. Hold the knife by the blade, and let the edge come in contact with the canvas just where the blade begins to round off. Use it gently, taking off the color very gradually, so as to blend the high light properly into the lighter tones.

HIGH LIGHTS thus obtained are far more valuable than if merely left, because it may be noted that the material being ribbed, some of the tint remains between the ribs, the knife coming in contact only with the raised surface. This gives a beautiful broken, stippled effect quite mysterious to the uninitiated. It is really almost impossible to model a face properly without using the knife, which has been aptly described by an experienced artist in tapestry painting as his best brush.

THE proper method for flesh is to complete the first painting, as far as possible, after laying in the local tint, putting in the complementary shadow color while this tint is still wet. A great deal of modelling can be done at this stage, and every part of the face should be brought forward to the same state of finish, then be left to dry *thoroughly*. It is simply disastrous to use the knife before the color is absolutely dry, which will scarcely be under two or three hours. When it is dry take out high lights and correct shadows that are too deep or blend those that are too sudden by means of this invaluable aid. Be careful to do all that is necessary with the knife before proceeding to touch up and sharpen with color. Working in this way, charming and truly amazing results in the way of finish and effect are obtainable with comparatively little labor.

FOR final effects in draperies, a slightly different manipulation is necessary, especially if the texture portrayed be glistening, as with silk or satin. In this case sharp, decisive strokes with the knife are advisable. Care must be taken to watch the copy accurately, so that these sharp highest lights may be taken out exactly in their proper forms. Foliage and grass in foregrounds may be similarly treated with advantage.

China Painting.

LESSONS BY A PRACTICAL DECORATOR.

VIII.—ROYAL WORCESTER DECORATION.

THIS style of decoration seems, just at present, to have superseded every other for ornamental pieces. "Gouache colors," "matt wax colors," "imitation bronzes," "ivory for Royal Worcester backgrounds," are some of the names under which the colors for this style of painting appear on the price-lists of different dealers in artists' materials. To the uninitiated this is rather confusing, especially to those who are beyond the reach of a teacher and are trying to teach themselves; but, excepting of the matt wax colors, the colors mentioned do not differ in any respect after they are fired.

In giving the following directions, I wish to say that if it be found that my methods are not the same as those of other persons who have already written on this subject, the reader must not therefore form the conclusion that I alone am right and all the others are wrong, or that I am wrong and the others are right. It is from results alone that one is able to judge, not from the methods employed, for every worker in art has his own way of working, and no one should insist upon others doing exactly as he does, if they can show just as good work as his, though done in another way. There is one thing, however, that I think every teacher should insist upon who desires to establish a good reputation for teaching, and to have his pupils' work reflect credit upon him, and that is, that they shall use only the best materials. These are expensive, it is not to be denied, but note the price of a good piece of imported work from any of the celebrated factories. They all have a standard scale of prices, which no one ever thinks of disputing. If a piece of Royal Worcester or Doulton on which liquid gold or inferior bronzes had been used, or which was decorated with a coarse, common design, poorly painted, should be offered for sale, the price would have to be in accordance, for the public eye and taste have become so highly educated during the past few years that they are able to detect any difference in workmanship or quality of material at once. A first-class article demands a good price, which ought to be cheerfully paid, in order to encourage the production of the best and most artistic work; and a high standard should also be aimed at in amateur work. Do not be satisfied to produce any but the best. You may say to yourself, "No one will ever know the difference;" but do not be deceived. Your friends may tell you, out of regard for your feelings, that your work is charming, but they will detect cheap materials in it just as quickly as they would in imported work, and in case you wished to sell it it would be difficult to find a buyer who would be willing to give a good price for it.

The price of firing an ornamental piece is always higher than that of firing a simple article of table ware. The former takes up more room and requires very different handling. If it receives too much heat it will glaze and the beauty of the background will be destroyed. Accordingly the firer must give it a certain place in the kiln, even if he has to leave out other pieces. If he places the article in your hands well fired do not reward his care and trouble by grumbling because he charges you a few pennies more than some one else would who is not trustworthy. Always be willing to pay the value of good work, and you will, in so doing, encourage the workman to take pride in his work.

The gouache colors, as put in the market by all the leading houses who deal in artists' materials, are adapted to decorative work only—that is, works of art, such as vases, plaques and the like, and are not suitable for general decoration or table ware. These colors all fire at about the same temperature as the Lacroix tube colors, the darker shades requiring more heat than the lighter ones, with the exception of the reds. These are apt to glaze at any heat, unless a thick coat is used. When well fired, they come from the kiln without any glaze, looking almost exactly like the gold bronzes before they are rubbed up. Either raised gold work or flat gold decorations should be used with these colors, in order to obtain the rich effect so much admired in the art pieces of the Royal Worcester factories.

Grünwald & Busher, 331 Wabash Avenue, Chicago, are manufacturing a class of semi-glazed paints called the "Matt Wax Colors for the Royal Worcester Style of Decorations," which are ground very fine and used ex-

actly like the gouache colors, having all the advantages of these latter and none of their disadvantages; for they can be used on table ware, the tint not being affected by frequent washings nor being marred by coming in contact with knives, spoons, forks and the like, as is the case with the gouache colors. I do not know whether these matt wax colors are sold by any other firms than Grünwald & Busher; Frackelton, 406 Grand Avenue, Milwaukee; F. Weber & Co., 1125 Chestnut Street, Philadelphia, and the Misses Osgood, cor. Broadway and Fourteenth Street. If you cannot find them where you are in the habit of buying your materials, send directly to one of these firms for a price list, telling what you want, and you will meet with a prompt response.

I should like to add just here that all articles decorated with any of these colors are very apt to become soiled with standing in the dust or handling; but they can be thoroughly cleansed by washing with a nail brush and any kind of *white* toilet soaps. Wipe them perfectly dry with a soft white cloth.

The matt wax colors are divided into two classes, the lighter shades being used for tinting and the darker for painting flowers and the like.

THE MATT WAX IVORY corresponds to the gouache ivory for Royal Worcester backgrounds. It is ground so much finer than this that it is not half as troublesome to use, and it is perfectly smooth when fired.

WAX YELLOW is a soft cream color, very much resembling a pale tone of ivory yellow. It can be made a little darker by adding one third of the matt wax citrine yellow or orange yellow or one eighth of Lacroix silver yellow.

LIGHT BLUE can be treated in the same way, with dark blue 7 or Lacroix's deep blue, green pink, with rose pink or carmine No. 1. Do not use more than an eighth of the Lacroix colors, or the result will be a high glaze.

JERSEY CREAM is a soft cream color, as its name indicates. It is used on the Royal Worcester wares quite extensively. It is much like a light tint of yellow ochre, and forms a charming background for raised gold work.

NILE GREEN is a very pretty tint, more of a blue when tinted than a green, but when a heavy coat is used it becomes a brilliant green. Florentine green is very similar to it in color. The others on the list are rather difficult to tint with.

CHINESE RED gives a flesh tint like capucine red. Its darker tones, combined with gold, are very rich. Claret is like ruby purple. Rose pink corresponds to carmine A. These are about the only colors I am familiar with on the matt wax list.

From the gomache colors I would select apple green and yellow No. 2. They are both bright, warm colors, good for grounds and delicate green leaves. Green No. 2, when used for painting, is rather crude. It needs a little yellow or brown mixed with it. Russian green is very much like green No. 7 for tinting. It is very good, and is similar to celadon, much used for tinting by the Chinese. Pompadour tints like carnation 1 and paints like deep red brown. Paris blue is very dark and is exactly like the blues seen in Arabian decorations. Pink deserves a word of praise. It can be used for grounds painting, mixing with greens. It answers to carmine No. 1 in almost all respects. Regular red, blue green No. 1, Browns Nos. 1 and 2, yellow browns and purples are all good colors. Dark yellow is more like silver yellow; and can be used in almost every way that one can conceive of, except for mixing with the purples. Of course it is not necessary to have all these colors, but a greater variety of work can be done with half a dozen than with one or two of them; and yet, for a trial, perhaps it would be better to practise with one and try different gold effects than to attempt too much and become discouraged at the outset.

TO LAY A MATT WAX IVORY BACKGROUND.—Let us suppose an after-dinner cup and saucer is to be decorated. These paints come in dry powders. Take as much of the powder as would cover a nickel five-cent piece; put it on a clean palette, and blend with it enough fat oil to mix it thoroughly. I have not found anything that will take the place of fat oil. Add three drops of lavender oil and three of balsam of copavia. Try it on a piece of china, and if it pats smoothly and is even, apply it to your cup. If it is full of little bubbles and seems very thin add more paint. Be sure to grind it smooth. If it dries quickly and cannot be made smooth, it needs a drop or two of copavia. Some persons prefer to lay thin backgrounds on with a brush instead of using

a pad. A No. 2 or 4 tinting brush will answer. I have never seen more than one or two persons who could do this successfully. It requires a very deft, skilful touch, and if the background is not smooth and perfect the decoration, no matter how handsome it may be, will not conceal its defects. The better way is to pat it with a pad. The pad is made in a variety of ways. Cotton cloth is often used, but it should be free from lint, or this will get into the paint. If the pad has creases, each one will take off the paint every time it touches it, making an even surface an impossibility. If it is a coarse piece of cloth, it will leave the impression of the threads on the paint. A thick piece of silk cannot be made to work, either. Only a soft, fine piece of old cotton, bishop's lawn or silk should be used for this purpose. If it is not smooth, it must be ironed. Do not use the ironed side. I always use a chamois-skin pad. It is more expensive, but is so soft and works so well, that in the end you will find that it is worth the cost. Care must be taken in selecting the skin. It should have a thin, smooth surface. Some skins have very thick, coarse spots, which render them unfit for use. You may have to look over a number before finding a really good one. The cotton with which the pad is filled also requires attention. The ordinary cotton batting is very apt to be full of little hard substances, which will make the pad harder in some places than in others.

If you would have a perfect pad that will do perfect work use a chamois skin and surgeon's cotton, which can be bought at any druggist's. For a pad for an after-dinner coffee-cup and saucer, cut a piece of skin about four inches square. Pull it well in all directions, to get rid of the dust and little particles that have settled in it; you will be surprised to see how much will fly off. Put a wad of cotton about as large around as a fifty-cent piece in the centre of the skin, on the wrong side. Allow room enough to gather the four corners together, and tie them with a small cord or thread. Do not put cotton enough in to make it hard. When a person becomes expert in the use of the pad, it is better not to tie it; it can be held firmly in the hand and the shape altered at will to go under a handle or in the crease of a saucer or the like. If a number of articles are to be tinted in one color, the same pad can be used, unless it lifts off the paint, and it will do so if the cotton becomes wet. A yellow pad can be used for greens or light browns—a pink one for reds or browns.

I have given these minute directions for making a pad, because everything done in Royal Worcester style has a background; and while I do not doubt that a great many of my readers know more about this than I do, still I come in contact almost daily with students who exclaim: "It is so hard to tint! I have to take it off so many times that I am discouraged;" and when I question them with regard to their pad and the manner in which they prepare their paint, I am not surprised at their failures.

The design can be put on before the tint, in India-ink or with impression paper. Afterward all traces of it will fire off. If a lead-pencil is used, however, care should be taken to cover up the marks as much as possible, for sometimes they will deface the paint.

If the ground is pale blue, a darker blue design can be used with gold and platinum, or silver with a very little gold mixed with it in the place of platinum. These form a rich and delicate combination. For pink flowers the blue should be removed, or it will give a purple tone. Green leaves or brown will go on a delicate blue. Pale yellow can be decorated with red, green or brown. A pink ground, with a set figure in claret, outlined with gold, and a solid gold handle with a narrow edge of gold clouded on both cup and saucer, is rich and effective. Or pink roses worked up in gold are very pretty.

All the colors fire well on the wax ivory grounds, excepting the reds. They are not reliable. Sometimes they will entirely disappear when fired.

A bon-bon box tinted in Jersey cream or ivory, with a few purple violets or pansies thrown on in a careless, artistic manner, delicately outlined with gold, and a little gold clouded on between or on the edges, is very delicate and pretty.

If you have but one color—Jersey cream or ivory—a very pretty way to decorate a cup and saucer is to draw delicate ferns and work them up in green and red golds, with a solid gold handle, or work out a simple design in gold. A very little deep blue green could be added, to have part of the design colored. Or you might have a fancy gold edge, with here and there a dot of blue enamel in a circle of gold.

Do not use silver on the pinks; they will turn yellow whenever they come in contact with it.

If the Lacroix colors are used unmixed with the gouache colors, they must be fired before the gold is used on them. The others need only a good drying by heat of some kind and the gold applied, and are done in one firing. No matter how long a piece stands or how dry it may be, unless it is dried by artificial heat before the gold is used, when it is fired it will be apt to look weak, and will probably require a second coat, as well as another firing, and so cause double the expense.

A vase can be made very artistic and charming to the eye by tinting with matt wax pale yellow, and decorating with yellow roses, brown bronze stems and rich green leaves all outlined and veined with gold. Green bronze handles are worked out with gold. Another good way to treat a vase is to tint with the same yellow and use a decoration of brown oak leaves worked up with gold and gold brown bronze handles.

A Jersey cream ground, with large purple clematis and gold, with gold handles and neck, or, for a small tray or bon-bon dish, branches of maiden-hair fern outlined with gold. Of course these are only suggestions thrown out, but they may prove of some assistance in selecting designs or combining colors. I do not think that work done with these colors will be satisfactory without the use of gold.

My next article will be upon the use of raised gold work in connection with the Royal Worcester colors.

M. B. ALLING.

SOME ARTISTIC STYLES OF GOLD WORK.

PLEASING effects without number may be produced in the decoration of china by the use of gold alone, or with different colored golds combined with paste work, enhanced also, if desired, by tints of glaze or matt colors.

Nothing in the way of after-dinner cups and saucers could be much more delicate than the tiny square shapes now in favor, embellished with graceful drawings of ferns and grasses, executed either with pen or brush in liquid gold over the clear white surface, the handles of the cups done in solid gold, and the edges of cup and saucer in the same manner.

If burnish gold must have the preference, as is usual, the same correct and delicate drawing of designs—acorns, ferns, meadow-flowers or what not—can be executed with great beauty. A blossom is perhaps given in silver (which may be bought prepared like the gold, on glass slabs, and at half the cost of gold), while the stems of the plant and some of the leaves may be in the ordinary Roman gold and some in green gold, or in any of the so-called bronze golds—brown, red or dark green, the raised outline formed by the paste lending finish and decision to the whole. Seeds of grasses and flower centres are always effective in paste work.

Conventional designs of succory, chrysanthemum, dandelion, thistle and similar floral forms may have the petals modelled solidly in paste covered with gold, and the leaves given in thin washes of soft matt color finished with outline of paste. "All over" designs of this character are effective on the bulbs of vases, whose tall necks present a surface of glaze or matt color or of some gold bronze, broken by a conventional floral form—white roses, for example—the blossoms distributed in flat drawing over the whole surface, the petals touching but never overlapping each other; the stamens and outlines executed in paste work.

If a decoration of flat gold is preferred to the raised lines, the floral form may be abandoned entirely, and any appropriate conventional design may be laid over the tint. If a matt tint is employed, burnish gold may be laid over it when the tint is dry, for a first firing; but with glaze tint, the ground must be fired first.

Liquid gold should never be attempted over tints of vellum or any matt color, but it may be used very successfully over tints of glaze color that have been fired.

A wash of liquid gold or silver over the inner surface of tiny open creamers and sugar bowls gives an effective and elegant lining, very pleasing with blue or violet toned decoration outside. Liquid copper has an excellent place in the decoration of elaborate vase handles, etc., where a variety of metallic tones is desired. The copper, to attain its finest effect, should be applied and fired twice.

* Mr. Alling generously offers to send free of charge one of his best decorating wheels (retail price, \$20.00) to the person who forwards to the publisher of *The Art Amateur* (before Jan. 1, 1891) the largest subscription list of persons interested in china painting. Those who wish to compete for this prize should write at once for our "Club Circular," which gives full information how to proceed to get up a club.

Many of the new trays, plates, bonbonnières and other dishes show in the china raised figures more or less irregular. These, being richly gilded and burnished, lend a pleasing conventional flavor to almost any design. Many persons, however, prefer absolutely plain surfaces, on which it is always possible to obtain diversified effect by the decoration itself.

On the curving surface of a rose-jar, resembling the old-fashioned tea caddy, with its plain solid top, a rich decoration is obtained by laying a ground of burnish gold about the neck and shoulders of the jar, clouding it into soft contact with the white surface below. Within this rich background set a few scattered blossoms of conventional type. The peony, the rose or the poppy will serve equally well. The heart of the flower is gold and lines of gold embellish each petal. Between the flowers arrange irregular groups of tiny jewels, dots of colored enamel or of raised paste for gold.

This decoration may be executed in simpler form by clouding the jar with a deep, rich blue, in which color the flowers are given also, the latter outlined and embellished with the gold. Landscape and marine suggestions may be beautifully executed in burnish gold on surfaces first covered with a very delicate vellum ground, the gold being applied in rich washes or lines, the vellum having a tendency to absorb the gold. Burnish gold will work very much more easily when warm than in a cold atmosphere. In cold weather, therefore, it is well to warm the glass palette containing the gold at intervals. It may be held over a lamp or any source of heat until the glass is as hot as one cares to touch; if too much heat is applied the gold will fizzle and be wasted.

F. E. HALL.

THE "ROYAL WORCESTER" COLOR DESIGNS.

FIRST tint the china with an ivory mat color. It may be applied the same as the ordinary Lacroix colors and blended with a silk or linen pad. The color of the tint (which must be fired before drawing the design) will depend upon the thickness of the paint. If applied thin, it will be nearly white. If applied heavier, it will be a light ivory. In either case the colors will work well over it. Having drawn or traced the design carefully, lay over the flowers a very thin wash of carnation No. 1, which is already sufficiently fluxed. The beauty of the painting will depend largely on having the color applied very thin, as delicate work on china is far preferable to that done in dark, heavy colors. Having washed over the flowers as directed, mix one third grass green with two thirds of brown green and lay a very thin wash over the leaves and stems. The dish must now be placed in a hot oven and thoroughly dried, in order that you may not take up the under color at the next painting. If your work comes out discolored, do not be alarmed, as it must stand a still hotter fire. When cold, shade with the same colors and repeat the washes until the work is a trifle darker than the colored design. Shade some of the points in the green leaves with a little of the carnation. Outline the design with deep red brown very carefully, or fire and then outline with gold. The veining of the leaves must be done with the same colors you outline with.

For painting the design in gouache colors, use Pompadour red and shade with the same, and for the leaves use green No. 2, shaded with bronze green. In using the gouache colors, it is not necessary to have the work fired before outlining with gold.

The design would look very well outlined with raised paste. But unless you have experimented with the paste, you will find it difficult to manage. The following directions may be of service in mixing the paste: Take a teaspoonful of the powder and grind it thoroughly with turpentine until it is quite dry. You can hardly grind too much. Add a little tar oil and a little fat oil and grind again with turpentine. Let it stand several hours before using. Even if it stood for months away from the dust, it would be better than when first mixed. If too dry, mix with turpentine until it is of a consistency to be taken up easily with a fine brush and carried around the design, making a fine wire line smooth and even. This can be accomplished only with patience and perseverance. You cannot expect to accomplish much the first time you try. Always fire the paste before covering with gold and take care not to spread the gold beyond the paste line. Apply the gold edge with stippling brush.

H. A. CROSBY.